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# The School Musician

230 NORTH MICHIGAN AVENUE  
CHICAGO, ILLINOIS

APRIL, 1945

Volume 16, No. 8

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What are your Band and Orchestra Doing to Speed the Peace? Send the complete story, words and pictures, for publication in the next issue of School Music News.

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by The School Musician Publishing Co. Subscription rates: One year, Domestic, \$1.50. Foreign countries, \$2.00. Single copies, 25c. Robert L. Shepherd, Editor. Gerard Velthuis Associates, New York and Eastern Advertising Representative, 152 West 42nd Street. Telephone Wisconsin 7-9043 or 9173. Address all editorial and remittance mail to Chicago.

# "DRUMS, I Say ARE Musical Instruments"

By *John Paul Jones*

Supervisor of Instrumental Music  
City Schools, Nashville, Tennessee

● TWO QUESTIONS are usually uppermost in the minds of the young drummer: first, why have drum rudiments; and second, how do you use them? In answer to the first, the rudiments are a series of beats so designed that through their use the drummer will have the easiest and most practical approach to a clean and expressive rendition of the part. It is hoped this article will, in some measure, answer the second question.

The drummer, unlike other instrumentalists, must generally determine his own manner of phrasing. Drum parts are not always written as full and complete as are parts for other instruments, therefore the drummer should study each piece carefully, making written or mental notations indicating the desired manner of phrasing or "sticking."

In order to phrase most effectively the drummer must be very agile in two extremes: he must have power, speed and endurance such as seems necessary in most drum contests, and certainly is necessary on the street. This necessitates good, coordinated finger, wrist, and arm movements; he must have a clean, crisp, precise, light attack which requires great flexibility. The drummer who can run the gamut of these two extremes smoothly and rhythmically is indeed accomplished.

Most drummers have access to a copy of the rudiments; all should, and can by asking most any of the drum manufacturers who, by the way, will gladly supply free of charge much valuable information on drums and drumming.

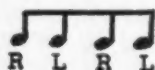
There is always a great flexibility in the interpretation of drum parts, and there is no absolute rule which fits positively every similar grouping of

notes. For that reason a permanent rule cannot be laid down but a few possible interpretations can be given. Interpretative decision should be reached through careful judgment however, and not through rash individualism. Remember, fine interpretation makes a good player better and has made some of our present day symphonic conductors nationally and internationally famous. Interpretation has done the same for many of our modern dance drummers. It may do the same for you.

The kind or style of a number is the key to its interpretation—that is, the manner of phrasing or sticking. For instance, a quarter note in a 2/4 march would very probably require a Flam, yet if the number were a light delicate thing no doubt greater finesse would be shown if a very light single stroke were used. All printed drum music looks very much alike but it need not sound so.

The drummer has only three possibilities of conveying his interpretation to the listener—through the use of the single stroke, the double stroke, or the combination of these. That some exception may be taken with the interpretations given is expected and desirable, for only by increased attention, thought and study can our drumming be improved.

The single stroke, played

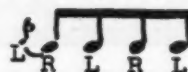


is the basis for the Flam, Flam Accent, and Flamacue. Two alternate single strokes played almost simultaneously produce the Flam, rudiment No. 4,

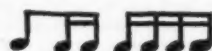


The Flam serves the same purpose to the drummer that the grace note does to other instrumentalists.

The passage above, No. 1, may be played with single strokes or it may be played with the Flamacue, a Flam plus three alternate single strokes, rudiment No. 7:



The Flam has the effect of prolonging the first note. Another common passage in which the Flamacue may be used is:



and it would be phrased like this:



Another sticking is shown later under the double stroke.

This passage:





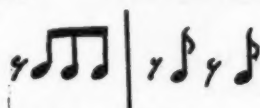
in a light number may require only single strokes. If greater or special emphasis is required it may be played:



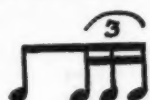
or:



with the accent on the second beat. If both notes must be sustained slightly then use a Flam on each note. The same treatment would apply to the following or any similar passage:



This figure, or similar:

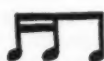


appears often and may be interpreted as:

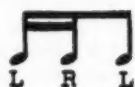


Sometimes the first two notes of the triplet is played as a double stroke especially if speed so requires. This figure in reverse is discussed under the double stroke.

In playing the following much care should be taken that the two sixteenths and the eighth do not have the effect of triplets:



It may be played:



with the use of a Flam where the most emphasis is desired. In reverse it may be played



The same passage is discussed under the double stroke also.

This:



John Paul Jones is well-known to SCHOOL MUSICIAN readers as a prolific writer on subjects of the drum.

is a common 6/8 march beat and should be played



It should *never* be, but often is, played in this manner:



The following:



or



is played



the first three notes being rudiment No. 5, the Flam Accent, a Flam followed by two single strokes in triple rhythm.

In 6/8 time the following



is a group of two Flam Accents, and is played



but if the passage is



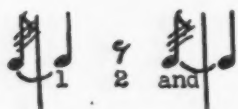
there is no Flam on the second beat; it is merely the single stroke end of the long roll.

The double stroke, hit and bounce, is the basis for all rolls, the Ruff or Drag and the Paradiddles. It has a most common use in the five stroke roll, rudiment No. 2, usually pictured in the rudiments as



In other words: Left hit, left bounce; right hit, right bounce; left hit. These

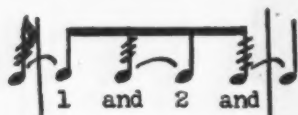
strokes should be played in quick and smooth succession. By adding double strokes this roll may be prolonged to any desired length. In actual practice the printed music may be:



Now if this is a march or any piece played at a rapid tempo it would be played:



The roll indicated on the eighth note should be a five-stroke roll as shown. Another common example is:



Here again the tempo will decide whether the roll should be only five strokes long or longer. If played as a march it would be:



If the tempo is slow enough to make the roll longer then add two, four, six, or more double strokes thus making the roll a seven, nine, eleven, or more, stroke roll as desired.

Note that the five-stroke roll ends with the same stick on which it starts: the seven-stroke roll ends on the opposite stick; the nine on the same, and the eleven stroke on the opposite. Care should be taken that the short roll is not played so short that a 6/8 effect is obtained. This can be prevented if a slight accent is given to the start of the roll rather than to the note on which it ends. All rolls should end with a clean stroke.

Young drummers too often try to play the following



as a sort of a *press* roll in which the sticks strike the drum head under sustained pressure and are allowed to bounce several times. This does give an accent to the syncopated quarter note but it is a lethargic way of doing it. Actually the roll is one full

(Please Turn to Page 31)



### Have You a 5-Star Idea?

What's cookin' in your kitchen? Have you a Music-Teachers-Secret that the world may be waiting for? What if it isn't as important as Radium or the Radio, let's have it. Loosen, Brother, Loosen. Divulge. Give.

*Marshall Howenstein*

Director of Instrumental Music  
West Lafayette, Indiana  
Public Schools

# States His CASE BRIEFLY

● FOR YEARS I have carried a brief case and in it could be found everything from teaching materials and catalogs to fish line and sand paper. Every time I would have need for a screw driver or a piece of string I would have to start at the top of the heap and finally rummage through broken pieces of rosin and accumulated debris to locate what I was after. It was a mess, and I was ashamed of it.

But be that as it may, the old brief case was a dire necessity because every time I would decide not to carry it any longer I would discover that I desperately needed something from it. In short, I couldn't teach without it, and once more I would find myself leaving for work the next morning with the trusty old case tightly clutched in my right fist. "My Brief Case and I"—what a title for a song.

It wasn't the idea of carrying a brief case that bothered me so much. After all, didn't some of the best dressed

and most distinguished men of any profession carry one? It was simply the thought that inside of it was upheaval—general confusion—untidiness.

Once each semester I would get up enough courage to clean it all out, put everything in order, and start all over again, but it wouldn't be a week until I was digging and hunting for something I needed in a hurry and this was a wholly unwarranted waste of time and energy.

This school year I found myself getting concerned about it in earnest. I reasoned that, one who sets his mind to remedy a bad situation, ought to be able to solve it satisfactorily if he concentrated upon it long enough and hard enough.

What with the repair shops being short of help? What about keeping the things we have in repair and making them last longer? How about the delays in getting even small jobs done and the waste of time for both the teacher and pupil until an instru-



ment can be returned? These questions and others kept flashing through my mind and I found myself even lying awake nights thinking about it,—until one day something clicked, and that is what I'm passing on to you instructors for just what it may be worth.

It has been said that there is nothing new under the sun, and I would not be surprised at all if other music directors have been using this "kit" idea of mine for years, but when I tell you that an old travel kit—with zipper fastener, 'n'everything—solved my problem in a most ideal manner, perhaps you might be interested in trying the same stunt.

The tooth brush box is perfect for holding small screw drivers, a piece of chalk (for ailing violin and 'cello pegs); a crocheting needle for resetting strings on metal clarinets that have slipped out of place; a small coping saw blade with an adhesive tape handle for cutting off pegs that extend too far through the peg box; an extra pencil; a knife, and a chin rest key; the soap box is convenient for odds and ends such as matches, thread, a coil of heavy cotton string for setting up 'cello sound posts, extra tall guts, rubber bands, cork grease, peg soap, mutton tallow, extra

bow screws, fish line for rotary valves on French horns, etc.; the razor box holds oboe and bassoon reeds and it is designated as such with a little sticker on the outside; the shaving cream box is suitable for alto, tenor, and bass sax reeds; the comb and scissors compartments hold a sound post setter, a wood rasp, a three cornered file and a hack saw blade, and the remainder of the kit serves as ample

space for a one edge safety razor blade, valve oil, clarinet reeds, extra pads, small pieces of cork, an extra piece of rosin and some sand paper.

No doubt there are many other things that could be added to this kit, but the main advantage is that everything is where it should be when it is needed and it has saved hours, days and even weeks in lost time for pupils whose instruments needed minor adjustments and repairs.

In my brief case I even carry a piano tuning hammer. Not that I would undertake the tuning of a piano, but it is a very simple and easy task to pull up an occasional string that has an undesirable wave in it, or true up a bad octave in the bass.

Yes, I still carry my brief case, but the travel kit with its orderly arrangement of supplies and emergency repair equipment fits snugly into one of its compartments.

The other sections of the brief case still hold instruction books and reference materials, extra violin, viola, and 'cello strings, and anything else that I find convenient to carry along, but now I take pride in its neatness and completeness, and with the efficiency with which I can take care of small repairs and save valuable time for my pupils.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★  
★ **TEACHERS!** ★  
★ **America Needs You** ★  
★ Our Country's future is in the hands of our teachers. ★  
★ The children of our fighting men need your guidance. ★  
★ Don't let them down. Stay on the job—return to the job—that only those with your special training can do. ★  
★ There's no other war work more important—no other duty more essential! ★  
★ ★ ★ ★ ★ ★ ★ ★ ★ ★



# "I've Got the Best 'MOMS' Band in this Country

— I Betcha"

*Gladys Zabilka*

Bandmaster, Cooper, Iowa

● ALL OF US IN THIS TEACHING GAME try to give our community the best that is in us. Throughout the country, the music teacher will be found at the school long after the rest of the teachers have left the building. Even after supper, we will often be found rehearsing some type of group. By this, we don't mean to be praising ourselves or belittling our teacher friends, it's just that our jobs demand longer hours. But we don't pity ourselves for these longer hours, for if we honestly had time to sit ourselves down for a few moments of relaxation, we would find that we, as music instructors, are actually at a loss when we aren't "cooking up something." Now really, isn't it true?

As I write this, relaxing in the cozy living room of my small bungalow, while the snow blizzard is howling outside, and we are experiencing another two day "snow vacation," I find that my life as a small town music teacher could not be surpassed. I'm in love with my job, in love with my pupils, and in love with their parents. Perhaps the clue to this happiness in teaching is in really knowing my youngsters and their parents. Having friendly gatherings in their homes, and gaining a knowledge of their background, has helped me to understand the individual qualities of character of my pupils, an understanding that has given me an excellent Pupil-Teacher-Relationship.

I have been thrilled over and over again at being "invited out." The other evening, Mrs. Tipton phoned and said, "Charles has begged and pleaded with me to have his teachers out, so we have decided upon a sliding party for Sunday afternoon. Will you be able to come?" Sunday afternoon found another teacher and myself in two

pairs of old slacks, scarfs around our heads, boots on, and sliding head first down a two-block-long hill. The afternoon program also included a skiing lesson—our first—need we say more? After two hours out in the cold, we trotted back to Tipton's and had hot dogs, cookies and coffee.

Then the Schillings' phoned and asked if I'd care to come out and have dinner and ride one of their horses. Dressed in sport shirt and slacks, feeling free and having no formality, I acquired another "first lesson" in the field of sports, and as a finishing touch to a well spent day I had a wonderful chicken dinner.

I walked two miles out to the Roy Montheis' for another "free meal", and an informal get-together with the family.

And then Nellie Lawton had the

teachers out to play Bridge. To our surprise, there were seven tables of Bridge that evening and I started bidding Contract rules and the group was playing Auction—oh me, and on and on this goes.

So suddenly one day, an idea flashed through my mind. Since these Moms are so swell and we have such delightful times together, why not start a Mothers' Tootin' Band? I dittoed off a note and sent it home with the youngsters. The response would make any music teacher overjoyed. Thirty-one mothers were ready to enlist.

We organized ourselves into the "Mothers' Tootin' Band" and have been meeting every Monday night for the past four months. No, the band doesn't include an oboe, bassoon, or even a saxophone—we are playing Song Flutes and Tonettes!



Most of the "Moms" in this action shot of Bandmaster Zabilka's band are at a disadvantage. This is one of the early rehearsals held in the House that "Jack" Built.



At the end of the first evening's rehearsal, we played, "Twinkle, Twinkle, Little Star", "Jingle Bells", and "Anchors Aweigh". Get any group of thirty women together and give them a Song Flute or Tonette to toot and there is where the fun begins. The discipline problem is worse than any you have ever had during school hours. The Moms find a new sharp and teach each other before I have a chance, they practice at home and get so far ahead of their "lessons" that teacher can't keep up with them. They finished their beginners' book in three lessons. Since then I have been frantically getting more and more books and music to keep my artists out of mischief. They know more about lip pressure, intonation, fingering and breathing on their tooters than I do or ever expected to know. I constantly learn from them.

The practices (from 8 to 9:30 PM) are a night-mare. Conversation never seems to cease, and it's my feverish task to try to keep law and order. I gave up standing in front and directing them after the third lesson and just sit at the Piano and swing away at the accompaniments. Yes, I said *swing*. For we are playing all of the Hit Parade numbers, plus, "Don't Sit Under the Apple Tree", "Dark Town Strutters Ball", "Dinah", and many more oldtimers.

I don't mean to say that my Moms don't behave at practice, for they do listen to me, but they've progressed so fast that they just run their own Tootin' Band and are doing a very fine job of it.

From this experience, I was shocked to find that all these women had a knowledge of Piano and had played at one time or another "before raising the family". Do you know which of your Moms are musical? You see, I didn't. Then too, after Mom started tootin' on her tooter at home, she realized the importance of practice and Junior and Suzie began practicing their Band instruments more and my youngsters' lessons became continu-



This is the House that "Jack" Built, that is, that "Jack" Gladys Zabilka has hard earned as Director of Instrumental Music in Cooper schools.



Playing the Song Flute and Tonette came easily to these mothers of boys and girls in the Cooper, Iowa High School Band. The group organized by Miss Zabilka is now taking its place in the community life and extending its usefulness to other cities of the state.



—and this is Gladys Zabilka as the camera caught her in a rare moment of complete "nothing-to-do-for-the-moment."

ally better. My school band is developing faster now.

As soon as rumor got around about the newly organized band, and how rapidly they were progressing, they were immediately asked to play for the Men's Brotherhood meeting at the church. The group played "Skaters Waltz", Brahms' "Lullaby", "Amaryllis" and theme from "Beethoven's

Ninth Symphony". The numbers were in two and three part harmony and honestly, the music sounded beautiful.

Next, the Moms played at an all county teachers' meeting where they played: "Caisson Song", "Comin' In on a Wing and a Prayer", "The Jolly Pipers" and the "Band Played On", and they were really the hit of the evening. News got around so fast that there was a demand for the tooters to play, instead of the regular Pep Band, at the next basketball game. So, the Moms took their places in the balcony and tooted away at quarters, halves and intermission for the entire game. With percussion accompaniment they played all the servicemen's songs: "Anchors Aweigh", "Marine Hymn", etc., and then swung into a lot of popular tunes of the day which brought thunderous applause.

And it's all the Mothers can do, to not be boastful about their next "engagement", which is to play in our county seat town of Jefferson on the program for the annual all county Eighth Grade Graduation exercise.

Proud of my Moms? I certainly am, and you'd love it too if you have time to give it a try. It's an evening a week of comedy and hilarious entertainment which we all need, and to top it all, the friendships made in these evenings will be cherished as long as life continues.

# MODERN Youth and the High School BAND

By *Clare Camburn*

Bandmaster, Tecumseh, Michigan

● **HARDLY A DAY PASSES** but we read fearful comments on the so called epidemic of evils which are affecting the boys and girls of our land. Modern youth, it seems, is highly vulnerable to the devastations of their influence. But, if one has reached maturity, he, we assume, need have no fear because the problems are particularly confined to youth—especially to the youth of today.

The writer believes that these problems should not be so highly advertised or given the honor of such high sounding names. Haven't we lost sight of the fact that flagrant misbehavior affects only a small percentage of the young in normal times? Isn't the present increase in youth problems due to our own adult state of intense emotionalism and fear? Haven't our efforts been rather feeble when we have attempted to control the modern tendency toward unhealthy excitement?

Even so, all agree that present tendencies must in some way be reversed. Remedies must be sought for and diligently applied. Remedies that by their very nature will make a special appeal to the youth of today.

In spite of the unhealthy trend toward relaxation of standards, human nature cannot have changed a great deal. Youth cannot fundamentally be very much different from that of, say yesterday, or several, or even many generations ago.

Great outward changes, it is true, have taken place. Marvellous progress has been made in an industrial and scientific way. Man has travelled a long road. But with all the new powers at his command can he claim to have moderated the weaknesses, or to have lessened the faults of human nature?

True, in the material realm wildest dreams have become a reality. Fantastic flights of fancy become concrete facts over night. They demand the sanction of society and assume a place in our daily lives. Our environment

changes, but the old inner human nature remains much the same.

So, as we progress, we pay an exacting price for new freedoms. Each new wonder demands that we assume new responsibilities—new social problems confront us. Human nature when released from old restraints is tempted to abuse its freedom.

Youth, then, imitates maturity and falls in step with the great march of modernism. Conventions are cast aside, traditions are scorned, laws are challenged. Surrounded by new forces, youth struggles to adjust itself. It leads a life of what it calls realism. Poor home conditions, low moral standards, questionable entertainment and subtle temptations are often its lot.

Considering that the boy or girl of today is fundamentally the same as the boy or girl of yesterday, that his reactions are the same and that circumstances are the dominant factor in the situation—let us view the problem in the light of modern education. Or, to be more exact, let us consider the problem in the light of a vital phase of modern education—the *High School band*.

Let us think of the educational, cultural and social value of the school band in the light of ever increasing present day problems. In view of the fact that it is distinctly a modern movement, does it have a place along with other phases of school life? Does it rate culturally with the academics? Does it attract all types of students? Does it meet a special need of the dynamic youth of today?

Every school band director remembers instances when a student has been literally reborn in his outlook on life through his experience in the school band. Band work, which is a combination of art, drama and ethics, meets a great need of this age. It appeals to youth because of its vigorous, positive nature. The school band is flashy and up to date, it is well dressed, exacting and militaristic in

spirit, dynamic in its make up.

It is being claimed today that music in itself has therapeutic value, that it cures ailments and maladies, especially if they are of the mental or neurotic type. We feel, however, that music's most glorious sphere lies in its ability to profoundly influence human nature. Everyone recognizes its character building aspect.

The school band therefore is a great builder of character because it acts as a medium to bring musical culture to the individual. Being positive in nature, it drives home its lessons with great force. Its scope of influence goes far beyond the rehearsal room. Its lessons become part of the student's existence while it builds for him a cultural background that he carries over into mature life.

Every student lives, fashions, and in a sense recreates the part he has to play in the band. He performs these parts in strict coordination with parts played by other students. During this experience, he finds that though his part may be easy to execute he is faced with exacting standards. He must play in tune, he must consider time values and rhythm, produce good tone, give careful attention to expression. He must strive to build his particular part into a perfect musical unit. In addition to this he must by listening to the general ensemble, and by watching his director, endeavor to blend his part toward the making of what we call a finished musical performance. A work from the masters, perhaps, or maybe a stirring march or an overture.

The school band has a concrete way of driving home its lessons. Its vital approach compels its members to live its teachings. For illustration, let us take a class in literature or history. Suppose that each individual lesson assignment is to be staged and dramatized by the class. Parts are learned, and the stage is set with the teacher acting as dramatic coach. Some lit-

(Please turn to page 34)

Buy Another  
Bond Today!

# School Music News

Section of The School Musician

More Music  
for Morale

VOL. 16 NO. 8

APRIL, 1945

PAGE 13

## Rush Gets Many Letters from Former Heights' Bandsmen Now at War

Cleveland Heights, Ohio.—For its 16th Annual Band and Orchestra Concert held here on Saturday night, March 24th, Edwin Franko Goldman, bandmaster of New York City, came to be the guest of Director Ralph Rush and also to conduct a few of the band numbers during the process of Mr. Rush's fine evening of musical entertainment.

During the first section of the concert two soloists appeared with the orchestra; John Terr, playing the 1st Movement of Tchaikowsky's B♭ Piano Concerto, and Sonya Monosoff, playing the 1st Movement of Mendelssohn's Violin Concerto.

The band concert followed with Mr. Goldman directing some of the numbers. Mr. Rush is conductor of both band and orchestra.

The musical program at Heights High remains constantly in the ascending scale. The Concert Band now numbers 120 and although Mr. Rush may be slightly prejudiced he unhesitatingly acclaims it his very best. The Little Symphony Orchestra now numbers 65 members and there is a String Orchestra of 40 members which gives a charming performance. It is a source of great pride to the director to receive many letters from members of the Heights Band Alumni, now in all parts of the war weary world, who express their gratitude and appreciation for the hours spent in band rehearsal, preparing for concerts and contests, receiving a form of social training and human understanding which has been so helpful and comforting to them in this strange and ungodly adventure.

## Plan Blackhawk Festival for Galva, Ill. May 1st

Galva, Illinois.—Band Director Burton E. Skelley and his Galva High School Band will again be hosts this year to the annual Blackhawk Conference Band Festival which will take place here on May 1st. Clarence E. Sawhill assistant to Dr. Albert Austin Harding as conductor of bands at the University of Illinois will be guest conductor of the massed band which is to be an important feature of the festival. This great massed group will include over 200 high school band musicians who will spend most of the day in rehearsal and present a concert to the public in the evening. This is Mr. Sawhill's second appearance here as guest conductor of the Blackhawk festival. He is one of the outstanding band and festival directors in the country and his coming is looked forward to with renewed interest.

The six high school bands and their directors who plan to take part are Bradford, Mr. Donald B. Arthur; Toulon, Mr. Clarence E. Patterson; Walnut, Miss M. Meyers; Wethersfield, Miss Myrtle E. Nelson; Wyoming, Mr. S. W. Perrin; and Galva, Mr. Skelley. Mr. Skelley as director of music at the host school is making plans for the event. Each high school band will present one number in addition to the massed band program.

## They Fix 'em



Dick Plaster, bassoonist, left, and Frank West, oboist, of Davidson North Carolina College are expert reed makers and repair men. With these instruments, rare by comparison with the clarinet or the slide trombone, it pays to know what makes them tick and how to fix them when they get unruly.

## Well! We Can Write Music About It Anyway, Can't We?

Brookings, South Dakota.—Harold H. Weber, Music Supervisor here, is receiving congratulations on his unusual spring vocal concert presented recently. Its theme "One Harmonious World" wound its way skilfully from the opening chorus to the closing crescendo. Many of the vocal groups were accompanied by the High School Orchestra. An outstanding feature was the 115 voice A Cappella Choir. The Boys Glee Club, Madrigal Singers, Girls Glee Club and Boys Quartet all took part in unfolding the fantastic theme. It was one of the best planned and best directed concerts yet given by the School Music Department.

## The Clinic is the Thing for Neighboring Towns

Mt. Zion, Illinois.—The national urge for the assembly of school musicians in some form of competition or comparison at least is finding some escape in the numerous band clinics occurring everywhere. On April 6th six schools got together here for one such clinic. School musicians came for the event from Atwood, Arthur, Lovington, Sullivan, and Cerro Gordo. The Clinic Band was formed from the outstanding students in each of these schools. Each director recommended two numbers and took the responsibility of rehearsing and conducting them at the night concert. This was the first such clinic to be held in this area but it is the aim of the directors to make it an annual affair and to include more schools each year. The clinic this year was under the direction of J. A. Thompson, Music Supervisor at Mt. Zion High School.

## School Bands Urged to Plug for Seventh Loan

"Schools-at-War". — School Music got its first pictorial recognition in the quarterly published by the Education Section of the Treasury Department in its April issue when School Bands are acknowledged to have that magnetic power which "always gets a crowd." The publishers urge the selling of bonds at concerts during the Seventh War Loan, a practice which has been popular with all school bands since the Pearl Harbor incident.

## Three Weeks of Music and Fun at Nebraska State

Lincoln, Nebraska. — Only 165 school musicians of the State of Nebraska, with perhaps a few fortunate ones from adjoining states, will have the privilege this year of attending the State University's three weeks Summer Session, under the direction of Arthur E. Westbrook.

This annual vacation event has assumed traditional importance to young high school band and orchestra musicians. While the work is strenuous, a great deal of music training crowded into those 21 days, yet the student body does have a grand and glorious time. They are put up in the University houses and have their meals together in the great hall of the Student Union, all under the supervision of University authorities. The tuition which is all-inclusive has this year been increased from \$42.50 to \$45.00 which is rather amazing since most things have practically doubled in price.

The director has the usual program of guest teachers and artist concerts in plan, although printed matter has not yet been released. Last year's session began early in June.

## Seen on Recent Covers

Jersey Shore, Pa.—Those three baritone players who serenaded you from the December cover of The SCHOOL MUSICIAN are left to right Clayton Snyder, David Miller and George Bailey. The two bassoonists used last month to herald the beginning of Jack Spratt's Double Reed Column are Albert Ertel and Marguerite Harris. F. L. Schoendorfer is their director.

Omaha, Nebr.—Miss Jacklyn Rowe rendered the only solo at the band concert given at the University of South Dakota on February 2nd. This is Miss Rowe's third year with the University Band. She has also played with the Monahan Post Band at Sioux City.

After Reading Your  
School Musician  
Pass It Along. Keep It Moving  
There Aren't Enough to  
Go Around



### On the Cover

#### Drum Rank of the Lane High School Band

Sharon B. Hoose, Director  
Charlottesville, Virginia

The Lane High Band was organized in September, 1940, after the Charlottesville Lions Club, in cooperation with the Board of Education, furnished funds for a set of first-line basic instruments. Mr. H. Gaylen Strunce was hired as director of the band. Near the close of the year, the band entered the Virginia State Festival as a Class D band and received a rating of "superior."

Last year the Lions Club announced an annual Band Service award to be presented to the individual member who at the end of a school year best deserves recognition. Mr. Berdahl entered the Armed Forces in November, and since then the elementary work has been supervised by Mr. Hoose and instructed by Mr. Alvin Clements, an outstanding Lane High Band graduate. The Lions Club presented a Minstrel Show, proceeds of which were given to the band for uniforms. The annual Spring Concert, this time with the Band newly uniformed, drew an audience of 1100 people to an auditorium designed to seat 900.

### Hobart Band Celebrates Its 20th Birthday

Hobart, Indiana.—It was a great day for the Hobart High School Concert Band, under the direction of Frederick C. Ebbs, when they reached their 20th Anniversary in March and gave an elaborate concert to commemorate the occasion. William Revelli, now director of the Michigan University Band, who started the Hobart organization twenty years ago and carried it through its first successful years in Class B Contest winnings was here as guest conductor.

Under the able direction of Mr. Ebbs, who has occupied this podium since Bill Revelli left for Ann Arbor several years ago, the band has reached to new triumphs of musical advancement and has maintained its unbeaten record in all of the contests it has entered including last year's State event at Michigan City, Indiana, when the Hobart Band was again awarded a superior rating.

As a souvenir of the 20th Anniversary Concert an elaborate program was produced showing historic pictures of the organization and giving full information about its many contest winnings. Director Ebbs has the full and loyal support of the community and his Board of Education who really appreciate the fine job he is doing.

### Concert Superb

Evanston, Wyoming.—A real treat was afforded the people of Evanston late in February when the Evanston high school band presented a concert that was truly a masterpiece; all numbers were well prepared, and rendered. The thrill of the evening was the band's rendition of the overture, "Poet and Peasant," by Suppe, and high-lighting the march numbers was the most stirring of them all—Sousa's "King Cotton." Kenneth Barker and Miss Sharmene Brough added their talents to the program by giving a cornet and piano duet well worthy of special mention.

### Look! Look! Twin Boys

#### They Twirl Batons, They Play in the Band



Well anyway, Josef Oszusik, Director of the Hattiesburg, Mississippi, High School Band, and your chagrined editor are willing to bet you our last crumb of humble pie that we have captured the only pair of male twins in the twirling business. And here they are, Ray and Roy Reddin, 14 years old, and they have been spinning batons with the Hattiesburg Band since they were 10. Both of these boys play in the band too. Ray plays cornet and Roy plays the clarinet. They are just finishing 8th Grade. So there it is. Male twins, both expert musicians playing in their High School Band and serving as twin twirlers as well. Any callers? We await your challenge. We are prepared for the awful truth.



# Flash—

## Address Your Letters to the School Musician News Room

**Lincoln, Nebraska.**—On Good Friday at 9 a. m., and on Easter Sunday night, the Nebraska Wesleyan chapel choir furnished the music at St. Paul church, under the direction of Oscar "Pop" Bennett.

**Laurel, Nebraska.**—The band-parents variety show, staged at the city auditorium late in March, drew a capacity crowd, and was a huge success.

**Wessington Springs, S. D.**—Under the direction of Mr. R. M. Franklin, the band presented a concert Friday, March 9.

**Fairbury, Nebraska.**—Musicians from Fairbury high school presented a program for Chamber of Commerce members at a March meeting.

**Clarinda, Iowa.**—The high school concert band played a number of selections at the presentation of a memorial cabinet on March 28.

**Sioux Falls, S. D.**—The Washington high school band gave a benefit concert for the Red Cross Fund during the latter part of March; the program was a huge success.

**Loup City, Nebraska.**—"Overture Militaire" was well done by the Loup City high school band at a recent concert.

**Ashland, Nebraska.**—The high school band is working on numbers for its spring concert, to be held April 27.

**Fremont, Nebraska.**—The band mascot rating of the Fremont high school band was won by Dick Matson, grade school clarinet player.

**Canton, S. D.**—A recent O.D.T. ruling that not more than 50 people may gather at conventions has brought about the cancellation of the music contest planned for April 12 and 13 at Yankton.

**Ogallala, Nebraska.**—"Something New Under the Sun," that's the Hastings college cornet choir; it originated with Director James M. King, beginning only as an experiment. It is the only one of its kind in the United States, and has met with much favor.

**Grant, Nebraska.**—The annual local competitive music recital was well attended by a very appreciative and attentive audience.

**Sioux City, Iowa.**—Lee M. Knolle directed the benefit concert given by the Central high school band a few weeks ago. A closing "Boogie Woogie" number received much applause—along with the patriotic selections. Proceeds will be placed in the fund for the purchase of band uniforms.

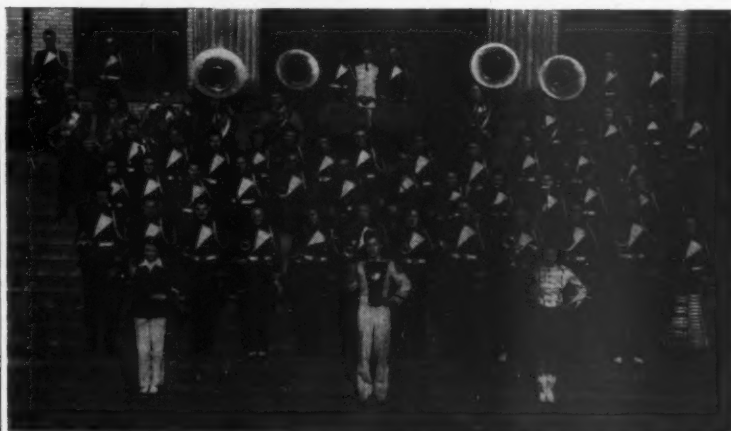
**Orleans, Nebraska.**—An afternoon and evening of constructive criticism was afforded the students participating in the Harlan county Music Festival on April 6th. Criticism taking the place of the usual prizes, the judges helped the students to correct any errors, enabling them to be better musicians.

**Auburn, Nebraska.**—Varied instrumental and vocal numbers made the annual spring band concert very entertaining. It featured both Senior and Junior bands, under the direction of Ralph Chatelain.

## A Swing Band in Every School



This 12 piece High School Dance Band is under the management of Student Director Gibb Hochstraesser of the Boise Senior High School in Idaho. Raymond E. Hunt is Director of Bands and Orchestras at that school. The dance band has furnished music for all Junior and Senior High School dances and for other various organizations in the city. The 60 piece High School Band under Bandmaster Hunt is one of the largest in the school's band career. They played for every home football game last fall and went to the State Championship game at Nampa on Thanksgiving Day. They have been heard over Radio Station KIDO and are now making preparations for the great Boise Music Week in May.



## Band to Play Dedication Concert for Honor Roll

**Cimarron, Kans.**—The Cimarron Concert Band of sixty pieces under the direction of Fern L. Zipse is now in rehearsal for the Cim-Ark Valley League Music Festival in March and the District music festival in April. Last year the band received a highly superior rating at the music festival, and this year it hopes to maintain that rating.

March 16th the band will appear in concert at which time it will play for the dedication of a walnut honor roll, six feet by four feet, which the band purchased with the proceeds from its Home-Front Concert last November. All names of former Cimarron High School students

and faculty now in the armed forces will appear on this honor roll. W. R. Binns is Superintendent of Cimarron Consolidated School.

## Thanks for Clinic

**Belmont, North Carolina.**—Many expressions of appreciation are still coming in for the fine band clinic which was held here recently under the direction of Mrs. Kenneth Hoyle who is Director of the Belmont High School Band. It is clear that Mrs. Hoyle did a splendid job and that the quality of the clinic, musically speaking, was well above the average. The Clinic Band was particularly well put together and gave a remarkable performance.

## Symphony Man to be Guest Artist at Spring Concert

St. Peter, Minnesota.—The High School Swing Band is in the top of School music news here having just performed an important community function at the opening of the New Youth Center. This fine little band is now using seven brasses, five reeds, and four who make the rhythm. Bob McCulloch does the vocals.

But of course the High School Band and the High School Orchestra, which are under the direction of Mr. Earl J. Erickson are not to be completely eclipsed. The orchestra gave a recent Victory Concert which a capacity house claimed one of its best, and the band is now rehearsing for its annual spring concert which it will present on April 15th. A guest artist of the Minneapolis Symphony orchestra, whom reporter Mary Lou Connor neglects to identify, will be programmed.

## Mid-winter Concert

Red Oak, Iowa.—Prof. R. H. Simpson, and his 60 talented and well-trained young musicians gave the annual mid-winter high school band concert in the high school auditorium late in February. The program, including many difficult classical numbers, was very well given, and was enjoyed by many.

Chadron, Nebraska.—Under the direction of E. V. Worsham the Chadron high school band made a fine appearance and gave a most interesting program at the college assembly March 7.

## Piano Winner



Miss Gloria Greene, 15-year-old pianist, was the winner of the 1944-1945 "Los Angeles Philharmonic Young Artists' Competition" which came to its completion March 14. The only first place winner this year, Miss Greene received a solo appearance with the Los Angeles Philharmonic Orchestra, Alfred Wallenstein conducting, and a \$200 War Bond. Miss Greene, born in Long Beach, whose piano virtuosity won her high acclaim, has been studying for 6 years—five of which were under the instruction of Mme. Ethel Leginska. She entered the "Young Artists' Competition" last year and was one of the finalists.

## But Don't Ask for Answers that Might be Embarrassing

YOUR HELP WILL ENABLE US TO PLAN MORE ENJOYABLE CONCERTS.

You don't need a pencil. Answer by tearing edge of sheet.

### WHY I CAME TO THE CONCERT TONIGHT

A. I came because I thoroughly enjoy the concert but I have no particular interest in any of the musicians.

B. I came because I was asked to buy a ticket by one of the musicians.

C. I came because I was especially interested in one of the musicians participating.

### WHAT TYPE OF MUSIC I ENJOY MOST AT THESE CONCERTS

A. Musical Comedy Selections

B. Popular Numbers

C. Concert Waltzes

D. Novelty Numbers

E. Overtures

F. Marches

G. Solos

MY SEX IS

← Masculine

← Feminine

MY AGE IS

← 10

← 15

← 20

← 25

← 30

← 35

← 40

← 45

← 50

← 55

← 60

← 65

### HOW I THINK THE CONCERTS COULD BE IMPROVED

A. I'd like community singing with the organ during intermission

B. I'd like community singing with the Band or Orchestra

C. I'd like longer concerts

D. I'd like shorter concerts

THANK YOU!

You have now done all that is necessary to help us, but if you have a pencil with you, why don't you write your name and address below, together with any other suggestions you may have?

An Indiana School Bandmaster ever pregnant with new ideas came forward with this one at one of his recent concerts. As the customers entered they were given a mimeographed questionnaire, reproduced above, which they were requested to return to the doorkeeper on the way out, with all questions answered. The stunt hit a new high in public interest, got nice newspaper publicity. Most people requested concert waltzes. Many wanted community singing. Some wanted longer concerts. Out of 1,627 persons in the audience, 1,168 answered their questionnaires and the sum total of information in their replies is a revelation. You guessed it, David Hughes, Elkhart, Indiana.

## Hoosiers Uphold the Traditions of their Musical State



The Jeffersonville Indiana High School Band is under the direction of Alden L. Vanco. It is one of the finest organizations in the state and represents a school that will take a strong position in the renewal of school band activities on a national scale.

## Grover Concerts Prove Value of School Music to Community Life

**Hays, Kansas.**—The Music Department of Hays High School has been especially prominent in community affairs this spring. The concerts by the band and orchestra, both of which are under the direction of Mr. Paul Grover, have attracted special attention and brought a nostalgic consolation to many local fire-sides disturbed and broken by the tragedies of war.

Director Grover's concerts have been well attended and deeply enjoyed. In observance of American Education Week the school chorus of 600 voices under Miss Gladys Nygren gave an elaborate program.

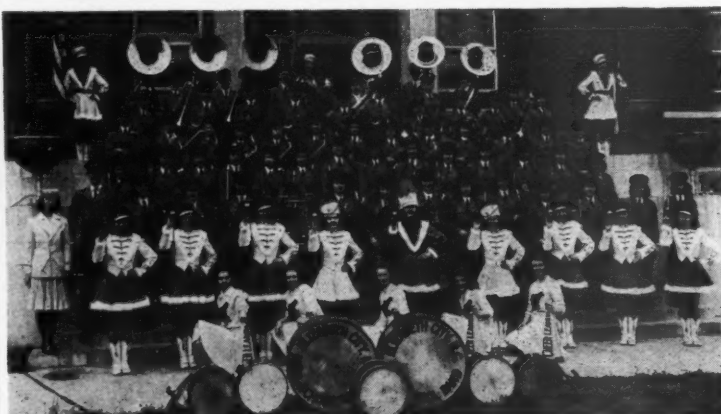
## Swing Band

**Herreid, South Dakota.**—The mid-winter concert of the Herreid high school band was given late in February, and received enthusiastic approval. The band is under the direction of Supt. A. E. Joachim. The program included a variety of selections, such as fox-trots, marches, overtures, and military music. The entertainment was climaxed by several selections by the Herreid swing band, a section of the regular band, which includes 8 members, and is doing fine work.

## In the Heart of Texas

One of the finest school bands in the great state of Texas is to be found at New Braunfels with Victor Kase, right, as its director. This band has been a consistent winner in all branches of contest work and has taken full part in the numerous patriotic activities which have fallen on all school bands during the war. The band's last competition appearance was at San Antonio on December 12, 1944 when the Marching Festival sponsored by Region VI, Texas Music Educators association, awarded the New Braunfels Band a First Division rating. Victor Kase is to be congratulated on his fine work.

## No. Carolina Band Gets MWCA Award



Recently the Elizabeth City, North Carolina, High School Band played its 204th public program since the beginning of War-Time activities. The occasion was the celebration of the 35th Anniversary of the Boy Scouts of America, held in Albemarle. The band has been very active in war work and has been cited by the United States Treasury for its accomplishments. Robert Simmons is its director. The band has received wide publicity and a citation from the Music War Council of America.

Music Maintains Morale—Keep 'Em Playing.



## All Out Effort

**Bayard, Nebraska.**—The recently held Band Benefit Carnival had a large attendance, and was enjoyed most wholeheartedly. The Carnival was under the direction of Band Director Leslie Marks, and with the assistance of every organization in high school and junior high, plus The Band Parents Association, The Lion's Club, Business Houses of Bayard, and many individuals of the community, the Band uniform fund was enriched over seven hundred dollars after expenses were deducted. Because of their "all out effort" a deserving proud community will view the Bayard City Band when it makes its appearance upon the arrival of the suits.

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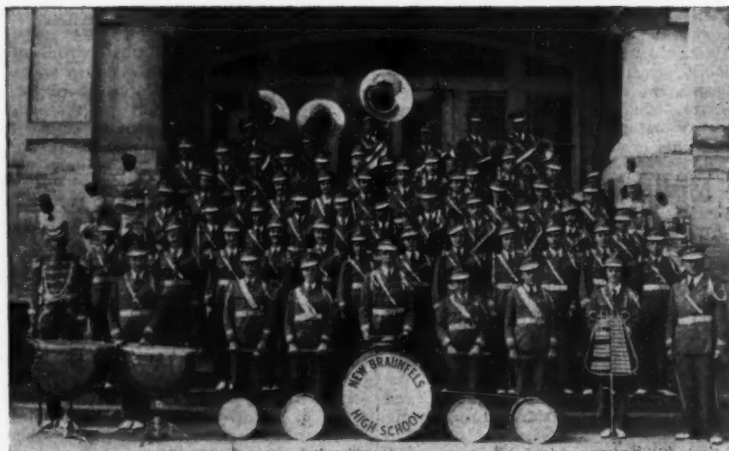
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## What to Do About the Ever Decreasing Number of String Instrument Players

By P. A. Venne

There is an alarming decrease in the number of string instrument players in the smaller schools evidenced by the small number of orchestras taking part in the district and state meets. This also affects the schools of higher learning. In this district, for instance, the manager said that there were only three schools that were encouraging string instruments to

the extent of bringing their orchestras to a recent district meet. Because one school from the largest city in the district has a full complement of instruments and players, a good instructor and a really fine orchestra, it is acknowledged that they alone will get a first rating, therefore only two other schools are willing to go to the expense of traveling.

Perhaps the judges at our district con-

tests are too severe in their ratings, rating so low that the average director would sooner not enter, than get a low rating. The judges perhaps do not realize that a director may be making a very good showing with a string section averaging only two years experience.

Take the case at a district meet recently at which no school got above a Second Rating even if one of these did go to the State meet a few weeks later and rated a Superior, the judges contending that in order to get a superior rating the organization must be equal to the best in the country. The directors (and after all it is they who are responsible for the development of music in their localities) were of the opinion that the best in the group competing should be rated Superior and the rest classed accordingly.

Another way by which string instruments could be encouraged would be to class strings as vocal ensembles are classed and give the same number of points to strings as to vocal groups. After all, there are only five different instruments in the string family and many schools have different directors for their bands and orchestras.

In our college summer school orchestra a full set of woodwind, brass and percussion was available but only three violin players and one string bass. Not one of these was a student, all were instructors and the directors had to go to a neighboring city to borrow enough string players to complete an orchestra.

If you made a canvass of your town you would be surprised to find how many violins are stuck away in closets. Every once in a while some one wants to sell a violin "as no one is using it now," but there are few demands for it.

At a State meet there were in Class A eleven bands and five orchestras, in class B, thirteen bands and six orchestras, in class BB, eight bands and four orchestras, in class C, sixteen bands and three orchestras and class D, seventeen bands and two orchestras. This proves my contention that the small schools are not able to give the strings the attention and encouragement they deserve and should get.

Superintendents of schools can help encourage string instruments by helping their directors devote more time to teaching string instruments.

Yes, I like band work, but surely there is enough room for all so let us give the strings as much attention as other instruments.

Or are we getting to be like the old janitor who was heard to say at a teachers' meeting at which the orchestra furnished music the first night and the band the second, "The band sounded so much better the second night; perhaps it was because there wasn't so many darn fiddles in it."

## The Band that Played All Around the Director



This is the great 140 piece band of the Seventh Annual Scottsbluff—Alliance Nebraska Clinic held in February at Alliance. You read all about the event on page 14 of your March SCHOOL MUSICIAN. The picture arrived too late to accompany the story. Its director was CWO Robert L. Landers who is the director of the Buckley Field Colorado Band.

## Georgia Clinic Features Teaching Demonstrations

Milledgeville, Georgia.—Major William T. Verran of Georgia Military College was chairman of one of the finest state band and orchestra clinics ever held in Georgia. It took place at the Georgia State College for Women here February 2nd and 3rd, with twenty-six band directors in attendance and a Clinic Band of 107 reading a great deal of new literature from publishers throughout the nation.

Next, if not exceeding in interest the reading of this festival music, was the demonstrations of teaching methods. Particular reference is made to the Trombone and Baritone demonstration by Owen Seltz of Boys High School, Atlanta; the Drum demonstration by James S. Rutan, Technical High School, Atlanta; and the Horn demonstration by James Harris Mitchell of the University of Georgia. The demonstration of Class Method for Strings was by Marcia Weisgerber of Girls High School, Atlanta, and Ruth Kern, Murphy Jr. High School, Atlanta.

Mr. William Gore of Albany was elected president and Mr. Verran automatically becomes vice-president. Mrs. P. C. Ware of Gainesville is the new secretary, and Mr. Strang of College Park, treasurer.

The Summer Band Camp for band directors and band students will be held here at the State College for Women June 12th to July 3rd under the auspices of the Georgia Music Education Association. Lloyd Outland is Band Camp Chairman.

## \$1000 Wanted

Pawnee City, Nebraska.—A "\$10 Club" has been sponsored by the Pawnee Public-Service Club to assist the project of the Band Mothers Club in buying new uniforms for the high school band. The Service Club pledged itself to raise at least \$1,000 and if contributions exceed this amount the balance will be turned into the treasury of the Band Mothers club for use in other assistance to this popular high school organization. Membership is continually growing, and success of the endeavor is now assured.

## Twirls at Concert

Wayne City, Nebraska.—An interesting program was presented at the auditorium Tuesday evening, March 13, which included selections by the band and orchestra, the boys' quartet and girls' trio. An excellent performance by Miss Hazel Reeve's baton twirlers, was one of the highlights of the evening.

## Midland College Clinic

Fremont, Nebraska.—The annual Midland College Music Clinic was held on April 7 on the Fremont college campus. Appearing in the clinic were vocalists, pianists and instrumentalists, as well as small string and ensemble groups. Six one year scholarships for free musical training at Midland next year were awarded to seniors at the close of the Clinic. Two in voice, two in piano, and two in band and orchestra. Prof. Frank H. Bennett, of Midland was chairman of the Clinic committee.

## Merit System

Clarinda, Iowa.—An award system is maintained by the Concert Band of the Clarinda high school. Ranks go from cadet to general, with promotions based on instructional material covered, and service to the organization. It has been found to be an excellent system bringing fine results—a good suggestion for other school band organizations.



## The Flourishes

**Question:** What is meant by a flourish for trumpets? J. P. W., Fort McClellan, Alabama.

**Answer:** The fanfare denotes a short passage for trumpets.

In England they are known as "Flourishes" and are played by the trumpeters of His Majesty's Household Cavalry, all playing in unison on Eb trumpets without valves.

The following, believed to date from the reign of Charles II, was the "Flour-

## Drumology

By Andrew V. Scott  
315 West 47th Street  
New York, N. Y.

ish" regularly used at the opening of parliament. It was also performed at the announcement of the close of the Crimean War.



## Roast Beef

**Question:** While stationed in Ireland I learned that the "Dinner Call" as played by our drum and fife corps was at one time played on the bugle. After studying the score I don't see how this can be done. Do you?

**Answer:** Many "calls" have been

handed down from trumpeter to trumpeter for generations, and the "Dinner Call," "Roast Beef" is one of them. However it is only sounded once a year, by the trumpeter on duty, for Christmas dinner. The "Roast Beef" as played by Drums and Fifes is the old original English song.



## Daily Exercise

T. H. A. Bandmaster, San Francisco, writes: My drum section is having a little trouble with the rudiments enclosed so if you will write or recommend some sort of exercise I would be very glad to pay for same.

Flam-a-Pou  
Flam Paradiddle  
Drag Paradiddle (No. 2)  
Triplets  
Triple Paradiddle  
Single Paradiddle  
Commence Fling.

The following Daily Exercise may help them; The SCHOOL MUSICIAN service is free.



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See Inside Back Cover



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7

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# The Alto and Bass Clarinets

By Thomas C. Stang

Box 6089, Mid-City Station, Washington, D. C.

Fortunate indeed is the educational institution that can boast of several alto and bass clarinets. The contemporary school of thought, which has merely carried forth the precedents set by the fine leaders of the past, maintains the necessity of two alto and two bass clarinets for a concert band of more than seventy-five musicians. An alto and a bass clarinet has been the established standard for a sixty piece band.

The problem at once arises as to how one can intelligently utilize more than the "required" number of alto and bass clarinets. "Required," when used in the sense of the minimum number of alto and bass clarinets necessary, is correct; however, when used in measuring the maximum number that can be used, the statement is fallacious. "Required" should be used only when speaking of the bare essentials.

A concert band could well use to good advantage more than the established minimum number of alto and bass clarinets.

We have yet to find an alto or a bass clarinet section that overpowers some weaker voiced unit. Arrangers are justified in their reluctance to afford extensive themes or passages to these fine lower voiced clarinets. So often, either the instruments are actually not physically present in the ensemble, or the respective performers are not sufficiently proficient. It would be safe to assume that initiative on the part of leaders, universally speaking, to employ the now existing proficient alto and bass clarinetists to the best possible advantage would create a new interest in these clarinets, and would create a desire for many to want to master either the alto or the bass clarinet.

The clarinet ensemble could well be used in developing one's present clarinet section, and will create a new widespread interest in the various members of the clarinet family. Most leaders express a reluctance when the creation of a clarinet ensemble is suggested, based on the stated lack of available material. Such a state-

ment, if the instrumentalists are available, is at the best, a poor excuse! For obvious economic reasons, publishers have not "ear marked" much material for this type of instrumentation.

Have you ever considered the possibilities existing in your orchestral library? The B-flat clarinets could readily be supplied with the first and second violin scores. The alto clarinets? The viola scores could easily be transposed, which incidentally, would afford students much valuable experience in both transposition, as well as in manuscript copy work. An elementary deduction would leave the 'cello scores for the bass clarinets. Here again, the students themselves could transpose and copy the parts. Intelligence in the selection of material to be adapted would necessarily have to be exercised, otherwise, the B-flat clarinetists might be confronted with unsurmountable technical problems.

A clarinet ensemble of sizable proportions can readily be assembled. Such a group will afford immeasurable training experience to the participating instrumentalists. Many clarinetists, for the first time, will be cognizant of the quality of their respective tone production. A consciousness of intonation will usually immediately develop. Through the medium of such an ensemble, an over-all interest in the clarinet will be created, which will ultimately reflect favorably in the performance of any concert band in which these participating clarinetists hold membership. Frequently, it is the clarinet section that places limits on the repertoire of the concert band. Far from least in importance is the opportunity for the alto and bass clarinets to be demonstrated, to advantage, which will result in new interest in these clarinets, and a greater interest, on the part of present performers.

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## Advice to the Cornetist

Expertly Given

by Leonard V. Meretta

Instructor in the School of Music, University  
of Michigan, Ann Arbor

Many of you folks have seen a contest list of solos for the various wind instruments, and probably wondered how many of these are recorded. The answer: very few!

The need of recordings of good brass literature by fine artists is great. (I say, "brass literature," since this is our "department"). There are many thousands of college and public school musicians playing solos on cornet, trombone, baritone, and tuba, and I know that many of you readers who are in this "multitude" would be only too glad to purchase recordings of good brass music if they were available.

There are too few teachers (specialists) of the various instruments, and even students who are fortunate enough to be studying privately would benefit much by studying, carefully, recordings of fine solos. They would receive repeated lessons on tone, intonation, rhythm, tempo, and expression. (It is highly important that the record player be the very best possible.)

There is an abundance of recordings of

symphonies, chamber music, vocal music, and the like, but so little for bands, small ensembles, and solo wind instruments. I believe that you and I, yes, all of us who are interested in wind instrument playing can do something about it. I would suggest that you speak to your band or orchestra director about the matter. If we all "gang up" on this objective, and let the various recording companies know what we want and that "we mean business," I feel that we will get action.

The other day, while conversing with a local high school trumpeter, he told me that he was going down to the record shop to purchase some records of Harry James. Well, I suggested that he listen to the Haydn Trumpet Concerto, played by George Eekdale (Columbia). He had never heard of it. The next time I see this boy, I am going to ask him if he heard the Haydn number. If so, I will not be surprised if he bought it, as the music, playing, and recording are good. If we get an abundance of this calibre of recording on the market (and of easy solos, too), we are going to "go places" in the wind instrument department of public school music.

Cornet and trumpet players will be interested to know that Herbert Clarke made recordings of his and other solos a good many years ago. However, very few are available, and they are not high fidelity recordings.

Leonard Smith has recorded "Ecstasy" and "Bride of the Waves," and Del Staigers "The Carnival of Venice," "Napoli," and "My Heaven of Love," (Victor). These are excellent recordings, but are not available at the present time.

In looking through books on recordings, I find none listed for trombone, baritone, or tuba. Yes, the need for good brass recordings is great!

#### Play Cornet and Clarinet

Question: "I would like you to clear a problem up for me. My woodwind instructor told me that a person can play both the clarinet and cornet without any harm to either lip. His reason is that the mouthpiece of the cornet is on the lips; while the clarinet mouthpiece is in the mouth. The reason is logical enough,—I would like your opinion on this matter." W. B.

Answer: In answer to your question, it has been my own experience, and the experience of some of my students, that playing the clarinet does make some difference with one's cornet playing. I have had beginning students on cornet, whose "major" instrument is clarinet, and almost always they say that the cornet playing does not materially affect their clarinet playing, but that clarinet playing does interfere with their cornet playing. (It is necessary that these students, who are entering the public school music field, study the various instruments as part of their preparation for teaching, and thus it is a "necessary evil" that they have to practice on more than one instrument).

It is my opinion that it is almost impossible for a person to play well on both a woodwind and brass instrument. He might learn to play either quite well, but to keep up on both would present quite an embouchure problem,—the problem being that of a conflict of the lip and facial muscles for the two instruments. Also, the smaller brass mouthpiece, the greater the conflict, inasmuch as the embouchure for cornet, or French horn, is more sensitive than that for trombone or tuba. Another factor to be considered is that some embouchures tend to be more sensitive than others.



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# The Double Reed Classroom Bassoon . . . Oboe

By Jack Spratt

9th District U. S. Coast Guard Band  
5951 Washington Ave., St. Louis 12, Missouri

Our new column is really getting under way and I have quite a stack of questions in front of me. Before I delve into them, I'd like your permission to ramble a bit as my colleague Rex Elton Fair does so aptly. Thinking of Mr. Fair, I have a

nice letter from him welcoming me to this publication and wishing me success, also a note from George Waln with some timely help on cork grease. A few days ago I had the singular pleasure of enjoying a fine concert by the Royal Air

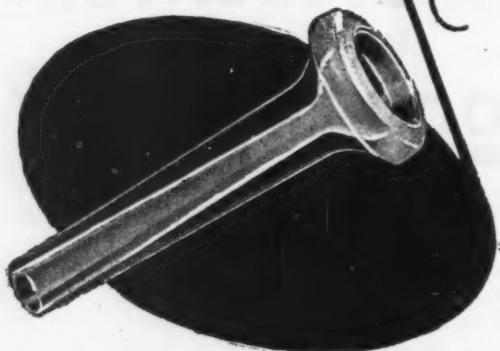
Force Band of London. After the program I spent a few moments with some of the woodwind instrumentalists before they dashed off for their train to Wright Field. I had many questions to ask about music in British service bands, music in English schools, English Symphony Orchestras, the future in English music and notably about the Conservatory System bassoon which is almost exclusively used in England. Cecil James, 1st bassoonist, E. N. Cowles, 2nd bassoonist and Leonard Brian, 1st oboist tried to tell me as much as they could in the time we had and I am hoping for more details by letter. Both James and Cowles play Conservatory System French bassoons. Mr. James had read my first column in this publication and he objected to referring to the bassoon as a sewer pipe, but after all was forgiven it developed that he was a fine fellow and a splendid bassoonist, formerly with the London Symphony orchestra. Their most anxious questions were about reed cane and they were amazed to learn that I had on hand imported French and Spanish cane. I had thought it would be easier for them to obtain, but it seems not.

Many people in America regard the French bassoon as somewhat of a cast-off and in the class of the Military oboe and Albert clarinet. This definitely is not the case and the instrument is almost exclusively used in every country but Germany and America. Music supervisors have avoided the instrument because of the exceedingly poor tone students get with it. I ask Mr. James about this and he smilingly remarked that some professionals do no better. I believe that the French bassoon was discarded in our symphony orchestras (Boston excepted) because the conductors, imported to, found our orchestras were largely from Germany and they favored the instrument of German creation. The French bassoon has several technical advantages, notably the C sharp and an easier and higher range. The big difference in the two bassoons is in tone color and tone projection. The Heckel system being the more masculine and the most penetrating. If you are interested in hearing the French bassoon, listen to the first Mozart Concerto on Victor Album M-704 played by Ferdinand Oudbradous, recorded in Paris.

Wallace Many asks for help on a poor F sharp in both registers on his Cabart oboe. I suggest that he have a woodwind specialist tune the oboe with the aid of a little shellac placed in the tone hole, preferably in his presence so that he can test from time to time as the work proceeds.

Earlann Williams has trouble with the notes B and C on a Military System oboe. Military oboes are usually badly tuned. Not because they are Military oboes but because they are mostly inexpensive, inferior instruments. This can not be remedied but I suggest that you check with a professional player to see that you are blowing correctly and that the notes play badly for him. Be certain that your reed is in tune. The reed is as important as

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the instrument, and some of the reeds on the market are not in tune.

Havnev Parish asks several questions about the bassoon: Must he learn to play on a soft reed. Briefly, yes. However, the soft reed must be so constructed that the pitch, tonal color and a complete undistorted range of the instrument remains. He asks if it is possible to double tongue the bassoon reed. Many accomplished players do in covered passages, notably in older symphonies that have been speeded up to suit modern tastes. How do you finger middle E flat. Use the first and third finger with the middle finger raised. Occasionally as in the Semiramide Overture you can use the first and second finger with the second thumb key for an effect and ease in playing. What is my opinion on plastic reeds: A good plastic reed is better than poor cane reeds. If you can not afford to keep yourself in good cane reeds, try one. Name some bassoon duets: Easy duets can be found in the Weissenborn Method book one, harder ones in Jancourt School for the Bassoon and Albert Andraud has transcribed a Mozart Sonata originally for bassoon and cello.

Thomas Eagan, professor of music, San Jose College, asks how far the bassoon reed should be placed in the lips: This depends somewhat on the embouchure used and this will vary with professional players. As a quick general rule, insert the reed until you can feel the top lip, the cane and the first wire with the side of your first finger. Bassoon reed blades vary in length. The German type is short, the French long and the reed widely used in this country, a compromise of the two that tries to produce the best qualities of each. Why is it that the F sharp key is so awkward and hard to depress: It is awkward because the bassoon is an awkward instrument and that key is proof of the pudding. It is hard to depress because its mechanism works in conjunction with the F key. Usually it works harder than it should because the spring tension is too great. Adjusting spring tensions is an art. It can be done properly by a man with years of factory experience or by a bassoonist to suit his liking. If the tension is eased, the pads must seat perfectly. Very often the tension is stiff to allow for contraction in the wood which binds the key posts against the hinges. What is the purpose of the bocal vent piano key: This is a question with several answers and I will only give my humble opinion. I call it the mental psychology key. When the conductor glares your way for a ppp you depress this key and there it is, I hope. The little hole in the bocal is to clear up the D above the staff. Some bassoons play this note nicely without the hole. The key works automatically from the E below the staff down. I suggest that you try using it for soft attacks and moving pianissimo passages voiced within the cleff as the Soli passage in "Marriage of Figaro" overture on Victor 11242A.

Louis Skinner wants to know how many solo works Mozart wrote for bassoon: He wrote three concertos. The first two in B flat major and I believe the third in C major. The first has been recorded and has been played many times. The second was lost until 1936 when it was discovered in Germany. Recently it has been published in the United States. The third concerto has never been found. I have letters from Loren Glickman and Harry Meuser telling me they have performed the second concerto. Loren with the Rochester Symphony and Harry with the Honolulu Symphony.

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# The Clarinetists Column

By George E. Wain

Oberlin Conservatory of Music  
Oberlin, Ohio

The "Column" this month might be labelled "Miscellaneous" because of the variety of things which I have before me to cover—questions, personals, and the like. With April and May as the principal months of high school competitions throughout the nation, many of you readers either have performed or are about to perform your competition solo or ensemble number. If it is a solo you will want to do it from memory before several people before you perform for the adjudicator. Remember that your aim in your performance is to tell a beautiful story with your clarinet and to do this, one must use all the feeling and concentration at his command. A beautiful tone and expressive playing are just as important as the technical aspects of your performance. Here in Ohio the audition dates in the eight districts range all the way from March 14th to April 28th, and the participants, as well as their directors, are showing keen interest and enthusiasm in the return of these competitive events after a lull of two years.

The question department now attracts our attention. First, a question from Phil Cox, whose French Horn column in THE SCHOOL MUSICIAN is widely read. Phil is a clarinet enthusiast too, you know.

Question: When descending the scale

through the break of the register, through the throat tones of B<sub>3</sub>, A, A<sub>3</sub> on into the low register, how can we avoid going from a good solid tone in the clarion (upper middle) register to a weak "wheezy" tone from the break, on down?

Answer: This is a common fault with young players. The trouble is caused by a subconscious loosening of the embouchure and a restraining of the breath-support when changing to the throat tones. The answer then is to keep blowing with an even push of the breath and an even firmness of the embouchure-grip as you pass from the nice full middle register to the throat tones. The only difference lies in a change of feeling in the throat which one must make. Experience of doing it will give one the feeling of what to do, but above all keep supporting the breath and keep the embouchure firm as you descend into the chalumeau register. A reed which is too stiff will tend toward a wheeze around low c and on the lowest e, f, and f<sub>2</sub>. On the other hand, if the reed is soft and too much firmness of embouchure is exercised the tone may stop entirely.

Question: Would you be of the opinion that in rapid tonguing, the tongue never completely damps out the vibration of the reed?—P. C.

Answer: When the staccato is done very lightly as it should be, my feeling is that the reed is not completely stopped between tones. Often one hears a smacking staccato in which case I think the reed is stopped with a vengeance. I would be interested in receiving opinions from readers on this point.

Question: Would you send me the recipe for making cork grease?—Donald Ambler, Lafayette, Ind.

Answer: Glad to do it, Don. Simply get a small piece of mutton fat (tallow) from your butcher and heat it in a skillet, squeeze the running grease from it into your containers, add a few drops of perfume and let it harden. Perhaps I had better add though, Don, that only yesterday I received a comment from a commercial firm who had made some from my recipe, and said they didn't like it because of the grease odor and because it wasn't as white as they like. In spite of this, my friends and I still like it better than any we have tried. The slight tallow odor is certainly not repulsive to me. The consistency of the tallow is what counts.

Question: Where could I get a spring hook and some springs?—D. A.

Answer: I'm not sure if the Selmer Co. at Elkhart, Ind., or the Lyons Band Instrument Company, 14 W. Lake St., Chicago, can supply both items. The spring hook could be easily made either from a small crochet hook by filing a notch on the very end or by taking a firm small piece of metal about four or five inches long and filing the hook near the tip for pulling, and filing the groove on the end for pushing. Luck to you! My own expert repairman, Conrad Kauffer, 811 Prospect Ave., Cleveland, always seems to have an adequate supply of springs. You might try him. Cleveland is just thirty-five miles from Oberlin which distance makes it possible for us to take our repair work directly to that city.

I am interested in a report concerning Monsieur Robert Van Doren, the eminent maker of the popular French Van Doren reeds. My friend Luther P. Hines, the reed importer and jobber from Gulfport, Mississippi whom I have mentioned in this Column before, writes that he has had word concerning Van Doren and his factory. Although Robert Van Doren was held in a concentration camp by the Nazis, he has escaped and is now back in Paris. His plant is undamaged but up to now he has not yet resumed the manufacture of his famous reeds. Mr. Hines went on to say that the French can now export their cane in a limited way if they are fortunate enough to be near ports of embarkation, but from the interior there is little or no transportation.

I wonder how many of you read the full page article about the clarinet in the January 10th "Musical America" magazine by the distinguished first clarinetist of the New York Philharmonic Symphony Society, Mr. Simeon Bellison? The content of his article was interesting, I thought, although I confess that I could not help noticing his seeming lack of modesty in his statement, "My pupils can be recognized easily by their phrasing and musicianship. They are in demand throughout the country and occupy prominent positions in symphony and opera orchestras, and even in jazz bands." Then, too, there are many who would challenge the validity of his statement, "Whatever music schools exist (in the United States) are either charity institutions or commercial ventures with unstandardized methods of instruction." What do you think?

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# The Band Directors' Correspondence Clinic

By C. W. Coons, Supervisor of Music  
Paducah, Kentucky

"I 'learned' my students more in a day working with Ruth Ray, world-famous violin virtuoso, than I could have taught them in three months (if at all) by myself."

Your columnist wants to share an idea with you in this month's issue. The idea is this: To bring your students in contact with great musicians of our day in an actual performance situation (playing with them in concert as contrasted with the idea of the clinical lecture) in order to give them the confidence, inspiration, and concentrated instruction that may be obtained from such an experience.

When I came to Paducah, I found a group of young musicians in the school system here that were talented, ambitious, and able. Considering how to make the most of these assets I thought of Ruth Ray who has long been my teacher, coach, musical confidant, and friend. I knew that my happy relationships in the first three situations would enable me to impose upon her in the fourth so I approached her with the idea.

I asked her if she would consider visiting our school for a concert appearance with our three major musical organizations. She has always considered herself in the hyphenated role of artist-educator, so she accepted, for what we at our school considered a very modest financial arrangement.

The vocal department and the administration of our school as well as all the musical and civic organizations of the town enthusiastically fell into line behind the idea, so her appearance became a true community concert.

I had dared ask such an artist to play with school organizations because she was a friend of mine; she accepted with some misgivings since she had never (with the exception of organizations in schools where she was connected as a student or an instructor) played with any except the major symphony orchestras of the United States; also, I believe she was curious to see what her erst-while pupil was doing in the way of music. But—after she had played with us, she gave me permission to use her name and quote her remarks on the possibility of such performances as educational projects.

She is eminently fitted to play the part of a super-instructor; and that is an important consideration in choosing an artist to play with your organizations. Her personal training includes such facts as being a child prodigy, and being a student of Leopold Auer in the same class with Heifetz, Zimballist, Elman, and Parlow. She has served as concert-mistress of the Chicago Women's Symphony. She has appeared as soloist with the New York Philharmonic, Minneapolis, Chicago, and other leading symphony orchestras. Last summer she was a string coach at the National High School Music Camp at Interlochen, Mich. Her personality and approach to music endear her to both the musicians and the audiences she deals with, regardless of whether they are un-

sophisticated or highly critical. She is (tactfully) honest in her criticism and always constructive in her remarks. And above all, she is a good sport!

Lest you think that I am using this column to advertise a friend, let me hasten to add that, though I am not in the least ashamed of such an idea, I am merely citing these characteristics of Miss Ray to show what is necessary in the guest artist to make the project effective educationally.

As a matter of fact, I know of three other fine musicians (one a piano recitalist from Peabody College at Nashville, Tenn., the second the concert-mistress of the Kryl Symphony, and the third the first horn player of the Minneapolis Symphony) who have expressed an interest in such performances. I am sure there are others just as well qualified and just as willing to appear with your organizations.

Our program included the following numbers featuring our soloist: A cutting of the first two movements and the entire third movement of the Mendelssohn *E minor Concerto* with the orchestra; Kreisler's *Tamborin Chinois* accompanied

by the concert band with Haydn's *Arietta in E-flat* as an encore; the running obbligato of Bach's *Jesu, Joy of Man's Desiring* with the chorus; the *Unaccompanied Fugue for Violin* by Bach; various encores consisting of other unaccompanied gems by Paganini and others. The rest of the program was filled in with from two to four numbers by each of the organizations, her solo number climaxing each group.

We handled the mechanics of preparation for the concert by using students who knew already or were able to learn to perform the numbers she was to play with us. These students are a very important consideration in planning the performance; they must be excellent and elastic enough to play the number in any of several styles or interpretations which the artist may care to use when he or she arrives. We arranged our work so that all our practicing was done before Miss Ray arrived except the final co-ordinating practices with each of the organization and Miss Ray on the numbers she was to play with them. She arrived on Sunday afternoon and we had a practice that afternoon with the orchestra and another short one the next morning at our regular practice period. An hour each with the band and the glee club prepared us for the concert Monday night. We do not claim that our soloist got the same support that she received in her last appearance with the Chicago Symphony, but from the audience standpoint it was a huge success and she was definitely not displeased with our performance; it was certainly a high point in the musical experience of our students.



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This is the time of the year that thousands of young instrumentalists are working daily in preparation for appearances at Musical Festivals or Music Contests. That much valuable time will be wasted because of the lack of proper application is a foregone conclusion. If only all students, be they young or old, would be directed by systematic and analytical thought, during the time set aside for practice, then the summed up total of our accomplishments would be more than doubled. To do anything that is worth the doing, well, that is to be precise and accurate to the extent that it is simply a habit, is an accomplishment that anyone may well be proud of. Quite naturally, repetition is necessary if we are to reach such a stage of development. BUT—repetition without constructive thought is almost useless, and just a means of wasting a lot of time. To do anything in an artistic manner that involves great technic (and I know of nothing more complicated in this regard than that of learning to play well any band or orchestral instrument) is certain to make great demands on all our senses that have to do with our appreciation of precision and accuracy. Suppose for instance that we as flutists, are studying our part of the orchestral score to "Oberon." To play those measures that present no technical problem, with precision and accuracy, and then to just fumble over the technically difficult measures, well, that is not playing it at all. Any composition that we may attempt to play might be likened unto a chain, and it has been wisely said that "A chain is no stronger than its weakest link." How many of you can recall the hundreds and hundreds of times that you have played from beginning to end, right straight through, some difficult solo or part to a band or orchestral score, and that, without giving extra time to the difficult passages? Yes you have done just that, and so have all of us at some time or another, BUT—If we are to take this chain as a criterion, then we can easily understand that such procedure is all wrong. If we are to put our chain to a great test, as for instance entering it in a contest against other chains, it is easily understood that the thing to do is to repair the weak links and not spend our time polishing and admiring the strong ones. Since we have mentioned "Oberon," let us look for a few of the weak links. Here is one that most certainly needs repairing, particularly that part which we have marked "difficult." (See Example 1)

Now, the way to repair this link is to make a rhythmic study of these eight notes. At first, play them as eighth notes, like this: (See Example 2)

Through this system of painstaking practice, by going very slowly at first, and increasing the tempo one degree at a time, or according to your ability, we shall eventually take it for granted that

you have completely mastered the difficult part of the original measure. When you have accomplished this, it will be a simple matter for you to play the complete measure smoothly and in good style. The measure following is exactly the same so far as time and rhythm is concerned. Consequently you should be able to make up your own study of it, and so meet with the same success as accorded you in the first measure. Here it is: (See Example 3)

Now that this has been accomplished, let us proceed to a study of different style, and one that makes more demands upon the imagination. Here is a passage from *Via Crucis*, written by "yours truly." It is the only unaccompanied flute solo on the National Contest List. Those of you who have attempted to play it realize that it is most difficult. (See Example 4)

Anyone who has learned to play even fairly well on any wind instrument knows that to get perfect synchronization between tongue and fingers, in rapid staccato passages, is one of the most difficult tricks that we have to learn. The only way that we (as such performers) can acquire proficiency in this regard is through constant careful practice of all scales and arpeggios, and then to give special study to any such rapid passages that we may have to perform. If one were to practice the above study every day for months, playing from the beginning to the end, he might still be in doubt as to sureness of performance. In order to make sure of constant success in presenting this passage, it should be thoroughly dissected, and practiced one piece at a time. We should like to suggest that you start with the first G sharp. Play eight notes, in rhythm of four notes to the count. When you have finished with the last note or A sharp of that group, then start back on A natural and play backwards to the end. Repeat this many times, hundreds of times if necessary, until you can play it rapidly but cleanly, and with double tonguing. Following that, you should start on A natural, play up and back as suggested at the beginning. By so doing you will create a study that looks like this: (See Example 5)

Incidentally, if some of you are avoiding the use of this solo because of difficulties involved you may change the passage to read like this. (See Example 6)

Should you use it in this manner, the effectiveness will not be impaired in the least, by the average individual. Only those who have studied this solo or are accustomed to hearing it often would ever guess that it had been changed.

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However, even though you might resort to this method, we are hoping that you will continue with the studies formerly outlined until you can play the complete

passage automatically and with no fear and trembling. To do so is to make every such passage very simple for you, and this form is not at all uncommon.

Example One



Example Two



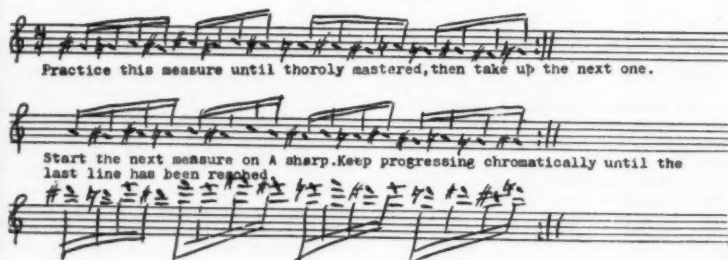
Example Three



Example Four



Example Five



Example Six



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valve. E—double, F change to B $\flat$ . F—  
double, B $\flat$  change to F. G—double, B $\flat$   
change to B.

#### II. Systems of notation taught:

A—F music, slide for E $\flat$  music. B—F  
music, transpose to E $\flat$  music. C—C music,  
transpose to F music and to E $\flat$  music.  
D—B $\flat$  music, transpose to F music and  
to E $\flat$  music.

#### III. Systems of transposition taught:

A—by interval (or steps). B—by syl-  
lable (by ear in the new key). C—clefs,  
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treble for Horn in C. E—clefs, with treble  
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tions.

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A—Yes. B—No.

#### VI. Have you present or former students who may be used as references? (No names necessary now.)

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#### VII. Would you give a scholarship to an exceptional horn student?

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valve. E—double, F change to B $\flat$ . F—  
double, B $\flat$  change to F. G—double, B $\flat$   
change to B.

#### II. How do you read at present?

A—F music, using extra slide for E $\flat$   
music. B—F music, transposing to E $\flat$   
music. C—C music, transposing to F  
music and to E $\flat$  music. D—B $\flat$  music,  
transposing to F music and to E $\flat$  music.

#### III. How do you transpose (without use of Slides)?

A—by steps (or intervals). B—by syl-  
lables (or by ear in a new key). C—by  
clefs, treble clef used for F music. D—by  
clefs, treble clef used for C music. E—by  
clefs, treble clef used for B $\flat$  music.

#### IV. How advanced are you?

A—elementary exercise and tunes. B—  
etudes and solos. C—band music. D—  
small orchestra and operetta. E—sym-  
phony and opera. F—popular music by  
ear, from the piano part, or from special  
orchestrations.

#### V. Do you have a French Horn?

A—Own horn. B—school horn. C—  
borrowed from a person.

#### VI. Do you know other students of French Horn who might want to study if they

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We hear occasionally of players trying to produce chords on French Horn by humming one tone and playing another. When the pitches are exactly in tune, other tones of the same chord are produced in the listener's ear. Various formulas are advanced for doing this stunt, such as playing low C, and humming G (second line). Just try!

Most of us can produce chords on the piano; chords make us like the piano. Play C, then C and E, then C-E-G, then C-E-G-Bb, then G-E-G-Bb-D. On the piano we can play those tones at the same instant, but on the horn we must play them in succession to get a chord effect. In Lohengrin, Prelude to Act III, Wagner writes arpeggios (broken chords) for the horn section in unison: A-C♯-E-G, later C♯-E-G-B, and later E-G-B-D. Play these on your horn in a room with plenty of echo.

Now look in your horn parts for arpeggios, whether slow or rapid, in order or scrambled, and frequently with non-chord notes sandwiched between the chord tones. In the January SCHOOL MUSICIAN, the Introduction to Blue Danube is built on arpeggios, the small chords in parentheses are for piano accompaniment which you may do yourself while playing horn left handed (tuning slide drawn out an inch or two).

In your "Horn Passages" mentioned in the previous issues, either Volume I or Volume II, you will find on nearly every page arpeggio passages, especially in the second and fourth horn parts.

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## LESSON 16

### COUNTERPOINT AND COUNTERMELODY—

Counterpoint is the playing of two or more individual melodies simultaneously, subject to certain regulations and restrictions. Countermelody is a development of counterpoint in a much less restricted style. The countermelody is partially or entirely dependent upon the principal melody, and frequently fragmentary. In counterpoint there are several score of rules, and we have greatly simplified these in preparing our rules for writing countermelodies, keeping in mind the value of a rule, its practical value in actual application, simplicity and effectiveness.

A COUNTERMELODY is written by using chord tones as a basis, adding passing tones, properly resolved, employing contrasting rhythms. Extreme dissonances such as a half tone are almost always avoided, not only between the melody and the countermelody, but also between the countermelody and any important voice. These however may occur between the countermelody and an accompaniment part. Unison with the melody is avoided as the effectiveness of the countermelody is depreciated by this.

The most valuable instruments for countermelodies are cello, and trombone, alto saxes, clarinets, horns, and other instruments are used. Countermelodies are frequently nothing more than an

elaborate and developed figuration, so it can readily be seen that the term is rather broad. Countermelodies can be harmonized and are found written as duets, trios and even for four instruments in large combinations. This process is identical with the original method of writing voices in harmony explained in the first few lessons. Care must be exercised that the result is not muddled and detract rather than add to the value of an arrangement. In writing for several instruments in countermelodic style, a simple style is suggested. After the complete chord is used, we suggest doubling either the root or the fifth. Then add the remaining one, either the root or the fifth, after which the complete chord would be doubled if an additional instrumental voice is used. The same rules apply if the chord has three, four or five tones. For example, if the trio used the 3rd, 7th and 9th of the chord, the bass used the root, then the countermelody surely would be based on the 5th and built around that tone.

EXAMPLES—16-a, the first line is the melody, the 2nd line the countermelody in contrasting rhythm. Passing tones are used with considerable freedom but are resolved to a chord tone diatonically. The countermelody need not always be written below the melody but usually is, because a better balance is obtained in doing so. If the countermelody is above the melody, it is best to use some instrument with a softer tone than the melody



instrument or mark the parts so that the melody is clearly heard. 16-b—a melody that is used as a subject to show seven different countermelodies in the following lines, each written in a different style and for a different purpose, explanations as follows:

- 16-c—simple rhythmic countermelody written as a duet equally effective with one or two instruments for countermelodies.  
16-d—countermelody written in similar style to the melody but the rhythms arranged to provide contrast.  
16-e—rhythmic style arranged more like a figuration than a countermelody, but progressing smoothly. It is arranged for 3 instruments, but can be used with one, two or three instruments. Notice the free use of passing tones in the 2nd last measure. These are dissonant but are too rapid to be noticed.  
16-f—a modern style in countermelodies, similar to the "hot" chorus. In this example the countermelody goes above the lead.  
16-g—a countermelody written above the melody in extremely contrasting style, and harmonized for three instruments.

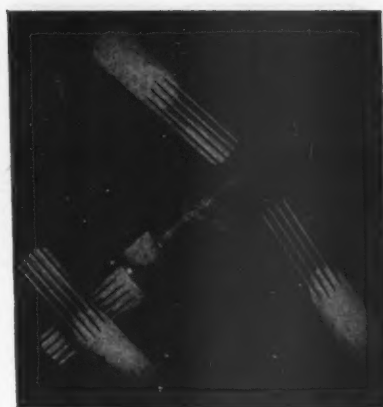
Example for 3 flutes, clarinets, oboe, or a blending of woodwind.

16-h—countermelody in arpeggio style, which provides a good background. It is possible to harmonize this for several instruments quite easily, using chord tones with possibly the 2nd and 6th added.

All the above countermelodies could be used without any concern as to their consonance with the melody, and several could be played simultaneously. For example, practically all of them could be played at the same time without dissonance, altho this would be extremely muddled because of the many rhythms. We wish to show by this, that countermelodies are not as difficult to write as students imagine.

It is not always necessary to use chord tones on the beats, altho advisable, however passing tones must be resolved, and must be of reasonably short duration.

Because of the importance of countermelodies, we suggest that students spend considerable time writing and if possible, playing the parts with another instrument.



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## Drums ARE Musical Instruments

(Continued from Page 8)

beat long and the proper number of strokes should be used to fill up that length.

The combination of single and double strokes has many effective uses. The Ruff and the Drag require the use of both strokes as



a single stroke preceded by a double stroke. It is actually a three-stroke roll and has that effect in lengthening

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the third note in the group.

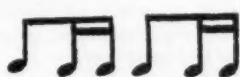
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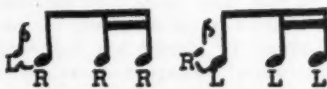
may be interpreted as a Ratamacue, rudiment No. 12, and is played:



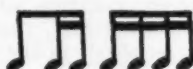
this is the reverse of passage No. 10. The Ratamacue is a Ruff followed by two single strokes in triple rhythm. The passage



discussed under single stroke, may also be played



depending on the speed required. Example 13 could also be executed with double strokes on the sixteenth notes. Another common passage is



which may be played with the Flama-diddle (or Paradiddle), rudiment No.

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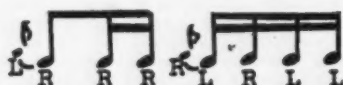
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6, on the last half as:



The Double Paradiddle, rudiment No. 11, is useful but must not be confusing to the drummer. The Double Paradiddle is played:



actually it may appear useful wherever six notes are grouped together. However this is true only where the six notes represent a grouping of their own and are not representative of two or more separate groupings. It may be used where there are six eighth notes in 3/4 time, or in similar effects but not in 6/8 time where the six eighth notes represent two separate beats. It can be used in 6/8 time where there are six sixteenth notes on one beat. The Double Paradiddle can not be used where the six notes are definitely broken up into two groups of three notes, nor where they are broken up into three groups of two notes each. In the following:



the grouping of the six notes is definitely a grouping in their own right on the first beat and are not rhythmically sub-divided. In 3/4 time the following would be correct:



Nearly all examples given have started with the left hand. The drummer should alternate all strokes in order to develop smoothness and equality in hand to hand work.

If the young drummer is in doubt about the number of strokes he is using let him place a piece of white paper on the drum head covering this with a piece of carbon paper, carbon side down. By playing any rudiment or rudimental passage and then lifting the carbon paper he can easily count the exact number of strokes used. This is usually infallible and will help correct many faulty sticking habits.

These interpretations are not to be taken as absolute rules. They may not conform completely to any one of the many drum manuals but they are workable and playable suggestions gained over many years of work with beginning drummers.

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See Next Page for More Interesting Bargains



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## Modern Youth and the High School Band

(Begins on Page 12)

erary classic or maybe an important event in history is acted out in real life. As each class member relives his part, he in a sense lives with the author. He objectifies the author's thought and emotions. In much the same way a music student recreates the composer's ideas, he relives and experiences emotions inspired by a master of perhaps long, long ago. Or what student can play the march "The Stars and Stripes Forever" by John Phillip Sousa without experiencing some of the composer's emotion. One is profoundly affected when, to some extent, he fathoms the souls of the great masters.

Psychology teaches us that youthful thinking is largely emotional in character. A boy or girl is easily influenced through this medium. Probably music reaches all of us primarily as emotionalism, but it does not stop there. It immediately leads us into more profound depths. In its innermost nature it is an exact science. It is soul searching and it controls our emotions with a power for good.

Yes, emotional modern youth needs music guidance. It needs its inspiration and its discipline—its sincerity. It needs to experience music's many moods. It needs the lesson music has to teach. It needs to listen and meditate and create.

We are living in the new age and incidental to this age we are aware of great needs. Perhaps one word more than any other typifies these needs—spirituality. Lacking a better term we use this word to signify those qualities of character which enable one to weigh values, to choose between

right and wrong, to appreciate beauty, humility and open mindedness.

Youth needs music with its spiritual approach and its refining influence. It needs something to relieve the tension of modern living, to mould young minds and direct their activities.

Emotional living, which is with us to stay, will not lessen in its intensity. Young people with reactions strung to a high pitch may become involved in questionable adventures only if their high spirits are undirected.

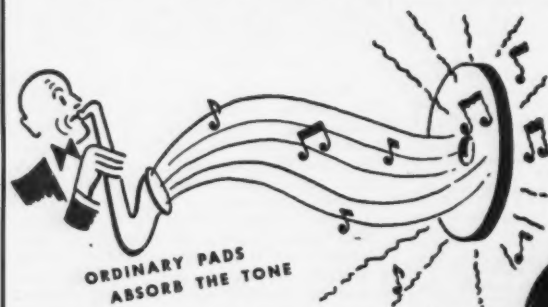
"Juvenile delinquency" is merely a modern term. We have always had a few bad children. Now all mankind is subject to terrible heart breaking shocks. Youth being what it is—idealistic and emotional—reacts in a simple way—it does something. If its energy is undirected it may lead along paths of trouble.

Let us develop those spiritual qualities, so needed today, of honesty, integrity, wisdom, kindness and sincerity in our youth and modern conditions cannot drive them to extremes. The writer feels that we have hardly touched the "hem of the garment," so to speak, of applied music for the young.

The school band with its wholesome patriotic appeal, its fire and dash, its precision, its sincerity and its musical grandeur appeals to all. The boys and girls who take part in its character building activities never lose their influence.

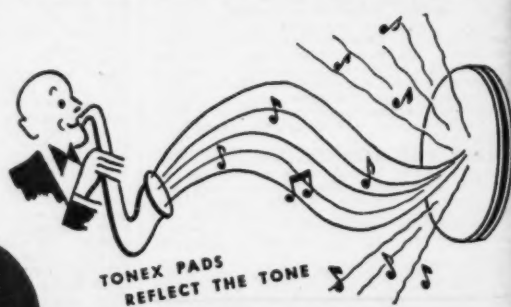
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